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The Wadsworth Athenaeum at Hartford, Conn., has received under the will of the late Mrs. Samuel Colt the sum of \$50,000 for a building or addition, and 43 paintings. Most notable of these are: "In the Yosemite," by Albert Bierstadt; "Cattle on Swiss Mountains," by Verboeckhoven; "At the Prison Door," by Louis Gallait; "Coast of Cornwall," by Reginald Coxe; "Manon Lescaut," by W. A. Bouguereau; "Market Night Scene," by P. Van Schendel; "Fruit and Champagne," by W. Preyer; "Venice," by Ziem; "Arabian Horsemen at Well," by Schreyer, and others.

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Chicago claims to have discovered a real Murillo. A woman in whose possession it has been for thirty years and whose family acquired it in Mexico one hundred years ago—so goes the tale—left it at the Chicago Home for Convalescent Women. It is apparently an altarpiece, and has received high commendation from the Western critics—in Chicago.

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The new blood which has been infused in the Metropolitan Museum management by the election of J. Pierpont Morgan as President and C. Purdon Clarke as Director, is accountable for the promised accession to the Museum treasures of some notable examples of ancient art.

A Roman bronze, representing the Emperor Trebonianus

Gallus, who reigned from 251-254 A.D., has already been received. It is to be regretted that the placing of the statue should have led to a dispute between Acting Director Story and the Curator of Sculpture Elwell.

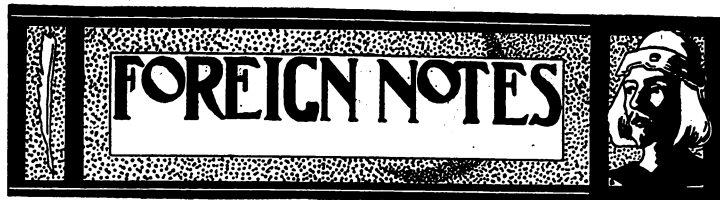
Twelve panels by Suardi, called Bramantino (1455-1536) will soon arrive, having been purchased last spring at a Christie sale in London from the collection of the late H. Willett, of Brighton. These panels are decorative profile portrait studies of men, and were originally purchased by Mr. Willett in Italy in 1881, when he secured forty of these for \$120, rescuing them from housewreckers who were demolishing one of the old country seats in Gonzaga County. Several of these panels were loaned by Mr. Willett to the South Kensington Museum.

Although there appears to be absolutely no documentary evidence to show the authenticity of these paintings, it must be remembered that no less an authority than Dr. Bode, of Berlin, suggested the attribution of Bramantino, and it seems that the only reason which the New York *Herald* has in impugning this attribution is its well-known desire to create a sensation. Its unreliability as a purveyor of art news was clearly demonstrated when its first news conveying the information of this purchase ascribed these panels to Bramante, the architectural rival of Michael Angelo, of whom no paintings are in existence.



LOWER BROADWAY.

COLIN CAMPBELL COOPER.



The German National Gallery has bought the late Adolf von Menzel's "Ball Supper" from Emil Meiner, of Dresden, for \$40,000.

The "Ball Supper" is one of the most celebrated of von Menzel's genre pictures. It was painted in 1870, a year or two after Menzel had visited Paris and become a friend of Meissonier and Stevens. The light effects in this work were never surpassed even by Menzel. It represents the scene in a ballroom just as the music has stopped. From a door of the brilliantly lighted apartment the company is streaming into a neighboring room, where the supper table has been laid. Groups of men and women in animated conversation are beginning to occupy the chairs and sofas.

The amount of detail in the picture is remarkable, and the sense of brilliancy and movement is conveyed with extraordinary skill.

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One result of the failure and suicide of M. Cronier, the sugar speculator of Paris, will be to put on the market the rare collections of paintings, tapestries and unique bric-a-brac contained in the Cronier mansion in the Rue de Lisbonne, and in that of Madame Henry Say, No. 140 Avenue Champs Elysées, widow of Henry Say, founder of the sugar refinery bearing his name. In a recent visit to M. Cronier in the Rue Lisbonne, J. Pierpont Morgan is stated to have offered \$40,000 for two small bits of tapestry in M. Cronier's library, which represent designs by Boucher. The objects of art in the two collections are estimated to be worth \$3,000,000.

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Anthony de Cluny is a French art critic who is bold enough to say that the contemporary Dutch school of painting is the simplest, the strongest, the sincerest, and the most vital school of art in existence at the present time.

A three-quarter-length portrait of Charles the Bold of Burgundy, made by Rubens in 1635, to embellish the celebrations at Antwerp after the victory by Archduke Ferdinand at Nordlingen, was duly recorded as among the artist's effects in 1641, when Rubens died. It is mentioned under No. 96. But there is no record of its sale, and no museum owns it, nor is there any private collection of which it is the boast. Recently, however, it has been discovered in London after having been lost for as many years as there are days in the year. Rubens had paintings and woodcuts to aid him in this historical portrait. He shows Charles the Rash, or, as a modern French historian has called him, Charles the Mad, in a complete suit of armor minus the helmet, a royal cloak over the left shoulder, under which is what appears to be the helmet held by the left hand, and the truncheon of a commander in the right hand, which is foreshortened toward the spectator. He is a comely, youthful man, with narrow strips of mustache, hair at ordinary length, and a well-pleased, alert expression on his handsome features.

The present owner of this painting is Mr. M. W. Brockwell, of Haslemere, Surrey, England. Mr. Max Rooses, the great authority on Rubens, and the curator of the Plantin-Moretus Museum in Antwerp, is now writing a special article about the portrait for the *Zeitschrift für Bildende Kunst*.

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An interesting exhibition is being held in Antwerp, Belgium, of the works of Jordaens, who, with Rubens and Van Dyck, was one of the chief glories of the Flemish school. This exhibition is the first to enable a thorough appreciation of the surpassing talent of this great colorist. The principal museums and many private collectors in all the European countries have contributed to this loan exhibition.

One of the critics says that Jordaens is the crowning representative in Flemish art of the reaction against mediæval asceticism, and the frank exponent of the theory that the artist cannot be better employed than in painting the good things of this world as the prosperous middle class understands them. "We may regret," adds the same writer, "that his nature and training were not such as to make him share the aristocratic elegance of Van Dyck, and that he did not, like Van Dyck and Rubens, learn moderation and restraint from a study of the great Italian painters in their own country. But such regrets are vain; we have to take him as he is, as the big, strong painter of big, strong, earthly themes, as a colorist of a high order, and sometimes, when bound down by the limitations of portraiture, as combining fine technical qualities with a sense of character and with considerable dignity of expression and pose."

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The Government of the Netherlands has addressed a letter to all its consuls in the United States in reference to a valuable picture stolen from The Hague and supposed to have been taken to this country.

On the 7th of July a small picture by Frans Halis, the celebrated Dutch master, was stolen from its frame in one of the rooms of the Royal Gallery at The Hague.

The picture was painted on wood and was nine and one-half inches long and seven and one-half inches wide. It represented a man, half length, the body turned to the left, but full face. The upper right arm and the left arm as far as the ruffles are visible. The man is represented as wearing a cassock of black silk, a very large lace collar and a hat with a large border. His mustaches are turned upward and he has a pointed beard. The background of the picture is greyish blue.

A reward of \$200 will be paid to any one who will bring this picture back or will furnish any details which will lead to the finding and restoration of this valuable painting.



Sales which took place at the close of the London and Paris seasons, and which have not yet been reported are the Ashburton and Heugel sales, and one of a miscellaneous collection at Christie's.

The Ashburton Sale realized \$151,985, although the quality of the seventeen pictures offered was by no means even. The principal ones were:

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| A. Van Dyck: Two full-lengths of King Charles I. and Queen Henrietta Mary (described in Smith's Catalogue, <i>Raisonné</i>) | \$85,000 |
| Botticelli: "Virgin and Child with Saints" (the genuineness of this painting was doubted when last year on exhibition at Burlington House) | 30,000 |
| Carlo Crivelli: Two small full-lengths of St. George and St. Dominic | 7,500 |
| Giorgione: "Young Man with his Hand on a Skull" | 8,000 |
| Lord Leighton: "Mother and Child" | 1,250 |
| Reynolds: "Portrait of Charles James Fox as a young man (oval, 1764)" | 2,608 |
| G. F. Watts: "Time, Death and Judgment" | 1,000 |
| G. F. Watts: "Ariadne" | 2,500 |
| L. Backhuysen: "The Landing of William of Orange" (Smith's Catalogue, No. 97) | 2,650 |

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The collection of M. Henri Heugel, sold in Paris, consisted of nineteen pictures, and these produced a total of \$57,865. The more important were:

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| Corot: "Paysage de l'Artois" | \$6,500 |
| Delacroix: "Chasse au Lion" (1858) | 13,000 |
| Delacroix: "Le Christen Croix" (1853) | 3,000 |

This painting realized \$3,650 at the Noël sale in 1891.

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| Diaz: "Le Repos des Hamadexades" (sold in 1886 for \$1,100 at the Saulnier sale) | \$1,900 |
| J. F. Millet: "Baigneuse" (in 1886 it brought \$5,800) | 12,500 |
| J. F. Millet: "La Petite Gardeuse d'Oies" (sold in 1884 for \$7,600) | 11,200 |
| Rousseau: "Dans la Forêt" | 6,000 |

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At the same place have been sold three interesting portraits by Jacques Louis David: "Monsieur Desmaisons," three-quarter figure, signed and dated 1792, and exhibited at the Salon of the following year, \$8,000; "Madame Buron," half-figure, signed and dated 1769, \$1,700, and the companion portrait of her husband, also dated 1769, \$1,200.

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The Christie sale above referred to contained the following lots:

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| Sam Bough: "Loch Lochy Castle" | \$1,470 |
| W. Shayer, Sen.: "The Anchor Inn" | 525 |
| H. Fantin-Latour: "A Basket of White Grapes and Pomegranates" | 525 |
| H. Fantin-Latour: "A Bowl of Flowers" | 1,000 |
| R. Ansdell: "The Stray Lamb" | 70 |
| L. Deutsch: "A Dervish Dance" | 70 |
| G. F. Watts: "Portrait of a Young Girl" | 680 |
| Alma-Tadema: "After the Drive" | 1,000 |
| W. Holman Hunt: "The King of Hearts" | 1,100 |
| H. Herkomer: "The Guards' Cheer" | 1,470 |

Water Colors.

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| J. Israels: "Coming from Church" | 525 |
| J. Israels: "Waiting for Father's Return" | 575 |
| J. S. Cotman: "St. Michael's Mount" | 505 |
| J. D. Harding: "Val d'Aosta" | 1,260 |
| T. Heaphy: "The Fish Market, Hastings" | 1,260 |
| S. Prout: "The Porch of Chartres Cathedral" | 705 |